



Harfe solo mit Orchester.

- Alberstoecker, Carl.** op. 3. Konzertstück (Ballade).
Partitur
Orchesterstimmen
Solostimme
- Huber, Walter.** op. 9. Fantasie.
Partitur
Orchesterstimmen
Solostimme
- op. 10. Meditation obligater Violine
Partitur
Orchesterstimmen
Solostimme L. Harf.
- Parish Alvars, Elias.** Grand marche.
(Arrangiert von Ludwig Richter.)
Partitur
Orchesterstimmen
Solostimme
- Poenitz, Franz.** op. 74. Vineta. Fantasie
für großes Orchester mit obligater
Harfe.
Partitur
Orchesterstimmen
Solostimme
- Zabel, Albert.** op. 35. Großes Konzert C-moll.
Partitur
Orchesterstimmen
Solostimme

Zwei Harfen.

- Holy, Alfred.** op. 13. Festmusik
- Poenitz, Franz.** op. 65. Fantasie in Ges-dur
— op. 75. Spukhafte Gavotte
- op. 80. Wikingereinfahrt. Fantasie I. As-moll
- Schücker, Edmund.** op. 40. Remem-
brances of Worcester
- Trneczek, Hans.** op. 23. Duo zum Kon-
zertvortrag

Violine und Harfe.

- Alberstoecker, Carl.** op. 7. Romanze...
- Chopin, Fr.** op. 55 Nr. 1. Nocturne F-moll
bearb. v. Marianne u. Clara Bögler
- Meyer-Mahlstedt, Adolf.** op. 14. Petite
Sérénade
- Oberthür, Charles.** Fantasie über „Auld
Robin Gray“
- Poenitz, Franz.** op. 79. Am Strand. Fantasie
- Spohr, Louis.** Sonate, einge. v. W. Posse
- Stahl, Ernst.** op. 49. Gedenken. Elegie.
— op. 52. Schelmerei. Scherzo
- op. 69. Romanze in F-dur
- Tedeschi, L. M.** op. 28. Serenade
- Verdalle, Gabriel.** op. 20. Larghetto ...
— op. 24. Réverie
- op. 26. Cantilène
- op. 29. Chant d'amour
- op. 30. Mélancolie
- op. 32. Pleurs et Rires
- Wilm, Nicolai von.** op. 156. Duo

Violoncello und Harfe.

- Dach, Joh. Seb.** Präludium C-moll (aus
den kleinen Präludien und Fugen),
mit hinzugefügter Melodie bearbeitet
von Joseph Sulzer
- Haendel, Georg Friedr.** Sarabande G-moll
bearb. von Heinrich Katona-Grüneke
- Hopf, Hermann.** op. 2 No. 1. Albumblatt
— op. 2 No. 2. Gavotte in A-moll
- Huber, Walter.** op. 13. Fantasie
- Oberthür, Charles.** Fantasie über „Auld
Robin Gray“
- Stahl, Ernst.** op. 49. Gedenken. Elegie
- Sulzer, Joseph.** op. 26. Idyll (Im Thüringer
Volkston)
- Tedeschi, L. M.** op. 33. Impromptu
dramatique
- Verdalle, Gabriel.** op. 18. Meditation ..

Flöte und Harfe.

- Hilse, B.** op. 6. Suite für Flöte und Harfe
oder Klavier
- No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio.
No. 4. Scherzo.
- Schönicke, Wilh.** op. 30.
No. 1. Canzonetta. No. 2. Seguidilla

Cornet à Pistons und Harfe.

- Böhme, O.** op. 23. Soirée de St. Petersburg

Ensemblemusik mit Harfe.

- Frommer, Paul.** op. 47. Serenade für
Violine, Violoncello und Harfe.
- Heinisch, Victor.** Elegie für Violine, Violon-
cello, Harfe und Harmonium
- Kempter, Lothar.** op. 43. Romanze für
Violine, Viola, Cello und Harfe ...
- Kienzl, Wilhelm.** op. 53. Abendstim-
mungen. Drei Stücke für Streich-
orchester und Harfe.
No. 1. Harfers Abendsang.
Partitur. Stimmen .
- No. 2. Ave im Kloster.
Partitur. Stimmen .
- No. 3. Serenade.
Partitur. Stimmen .
- Klughardt, August.** Gebet aus op. 75.
„Die Zerstörung Jerusalems“ für
Violoncello, Harfe und Orgel
- Kronke, Emil.** op. 186. Suite italienne
für Flöte, Cello und Harfe
- Lemba, Arthur.** Berceuse für 2 Violinen,
Viola, Cello u. Harfe. Part. u. Stimmen

- Mostler, N. M.** op. 20. Harfenständchen.
Für Violine, Violoncello und Harfe.
- Oelschlegel, Alfred.** op. 144. An die
Madonna. Sechstes Trio für Violine,
Violoncello und Harfe.
- Pillney, Carl Herm.** Notturmo für Violine,
Violoncello und Harfe.
- Menuett für Violine, Cello u. Harfe
- Snoer, Johannes.** op. 35. Preghiera für
Violine, Violoncello und Harfe ...
- Stahl, Ernst.** op. 66. Nocturno für Flöte,
Violine, Violoncello und Harfe ...
- Tedeschi, L. M.** op. 46. Suite für Violine,
Cello und Harfe
- Trneczek, Hans.** op. 29. Nocturno für
Violine, Violoncello und Harfe ...
- Weber, Otto.** Ein Traum für Violine,
Violoncello und Harfe
- Abschied für Violine, Cello u. Harfe
- Wetzger, Paul.** Minuett aus L'Arlesienne
von G. Bizet. Für Flöte, Harfe oder
Klavier, Violoncello und Viola ad lib.

Harfe und Pianoforte.

- Alberstoecker, Carl.** op. 3. Konzertstück
(Ballade)
- Poenitz, Franz.** op. 74. Vineta. Fantasie
für großes Orchester mit obligater
Harfe. Für Klavier und Harfe einge-
richtet von Heinr. Katona-Grüneke
- Zabel, Albert.** op. 35. Groß. Konzert C-moll

Harfe und Orgel.

- Kienzl, Wilhelm.** op. 53 No. 1. Abendsang

Gesang und Harfe.

- Kienzl, Wilhelm.** op. 56. Verwelkte Rosen
- Klughardt, August.** op. 80 No. 2. Alt-
deutsches Minnelied
- Müller, Margarethe.** Christkindchen.
Ausgabe für hohe Stimme
- Ausgabe für tiefe Stimme

Studienwerke.

- Zabel, Albert.** Große Methode für Harfe,
vom ersten Anfang bis zur höchsten
Ausbildung. Text deutsch, französisch,
englisch. Teil 1, 2, 3.
Komplett in 1 Band.
- Kastner, Alfred.** op. 11. 50 leichte Übungen
für Pedalharfe in progressiver Reihen-
folge: Heft I, Übung 1—25 (ohne Pe-
dale). Heft II, Übung 26—50
- Schücker, Edmund.** op. 36. Sechs Vir-
tuosen-Etuden

Verlag von Jul. Heinr. Zimmermann, Leipzig • Riga • Berlin.

BALLADE.

Aufführungsrecht
vorbehalten.

Harfe.

Carl Alberstötter, Op. 3.

Larghetto.

Cello u. Bass.

Vol. I.

Larghetto.
Cello u. Bass.

p *mf* *f* *mf*

Violoncello I.

nach und nach belebter

[illegible]

The first system of the musical score for 'The Swan Song' is shown. It consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, starting on a whole note G4 and moving in a series of eighth and sixteenth notes, ascending to a high G5. The bass line is written in the bass clef, starting on a whole note G3 and moving in a series of eighth and sixteenth notes, ascending to a high G4. The system is divided into three measures by vertical bar lines.

A musical score for a piano piece, likely from a ballet. The score is written on a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The melody is played in the right hand, featuring a series of ascending eighth notes and a descending eighth-note scale. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand and a sustained chord in the left hand.

Harfe.



F# — b
C# — #

F#

Harfe.

5

First system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

Second system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

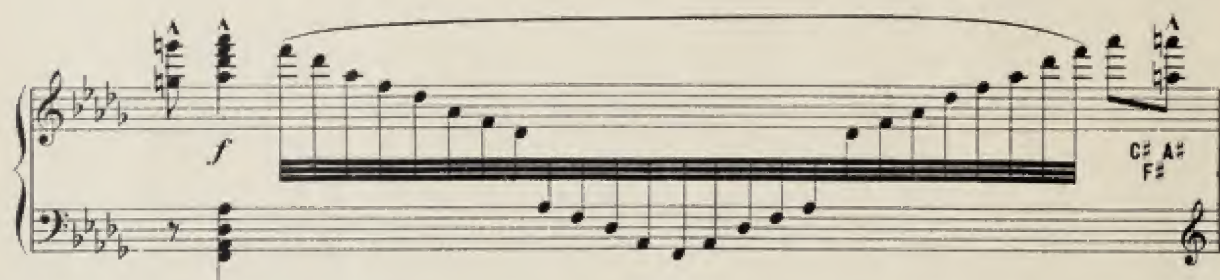
Third system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

Fourth system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

Fifth system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

Sixth system of musical notation for Harfe. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. A key signature change to two flats is indicated at the beginning.

Harfe.

marcato la melodia

Harfe.

5



Harfe.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of a piano introduction and a vocal melody. The piano introduction is in 3/4 time, marked 'p' (piano), and features a melody in the right hand and a bass line in the left hand. The vocal melody is in 3/4 time, marked 'f' (forte), and features a melody in the right hand and a bass line in the left hand. The score is written for a piano and a voice.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line consists of a series of chords, including a triad of G2, Bb2, and D3, and a dyad of G2 and Bb2. The score includes a repeat sign and a first ending. The piece is marked with a piano (p) dynamic.

Poco meno.

Poco meno.

The musical score is for a piece in B-flat major, 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo marking is 'Poco meno.' The score includes a piano introduction with a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo marking is 'Poco meno.'

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a single line with a large slur over it. The bass staff has a key signature of one flat (B-flat) and a common time signature. The bass line is written in a single line with a large slur over it. The lyrics are written below the bass staff.

Harfe.

7

The musical score is written for a harp and consists of six systems, each with a grand staff (treble and bass clefs). The notation is highly melodic, featuring many beamed notes and slurs. The key signature is B-flat major (two flats). The systems are as follows:

- System 1:** Features a long, sweeping melodic line in the treble clef, spanning across the system. The bass clef has a few notes.
- System 2:** Continues the melodic line with more complex phrasing and some chords in the bass.
- System 3:** Similar to the first system, with a long, sweeping melodic line in the treble.
- System 4:** Continues the melodic line, with some dynamic markings like *sf* (sforzando) appearing.
- System 5:** Features a melodic line with some rests and a more active bass line.
- System 6:** The final system, ending with a complex chordal structure in both staves.

Harfe.

8^b
D^b

mf

f

sempre f

ff

G^b
D^b

E^b
G^b

G^b
D^b

E^b

Harfe.

9

First system of musical notation for Harfe. The treble and bass staves show a continuous arpeggiated pattern. Chord symbols $C\flat$ and $D\flat$ are indicated above the first measure, and $G\flat$ above the third measure.

Second system of musical notation. The treble staff continues the arpeggiated pattern with chord symbols $C\flat$ and $D\flat$ above the first two measures. The bass staff provides harmonic support.

Third system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a chord symbol $A\sharp$ and $E\sharp$ above the first measure. A fermata is placed over the final measure of the treble staff.

Fourth system of musical notation. The treble staff has a slur and a fermata over the first measure. The bass staff has a chord symbol $A\sharp$ and $E\sharp$ above the first measure. A fermata is placed over the final measure of the treble staff. The word *glissando* is written below the treble staff.

Fifth system of musical notation. The treble staff has a slur and a fermata over the first measure. The bass staff has a chord symbol $A\sharp$ and $E\sharp$ above the first measure. A fermata is placed over the final measure of the treble staff. The word *glissando* is written below the treble staff. The word *f* is written below the bass staff.

Sixth system of musical notation. The treble staff has a slur and a fermata over the first measure. The bass staff has a chord symbol $A\sharp$ and $E\sharp$ above the first measure. A fermata is placed over the final measure of the treble staff. The word *rit.* is written below the treble staff. The word *ff* is written below the bass staff.



Für HARFE



Harfe solo.

Alberstoecker, Carl. Drei kl. Vortragstücke.
— op. 4. Romanze
— op. 5. Marsch
— op. 6. Tokkata

Chopin, Fr. Werke bearb. von Wilh. Posse.
— Fantasie Impromptu Op. 66
— Mazurka, Op. 24 No. 1
— Etude (Ges dur), Op. 10 No. 5
— Etude (Es dur), Op. 10 No. 11
— Etude (As dur), Op. 25 No. 1

Dizi, F. Sonate Pastorale
Grande Sonate
Neue, von W. Posse erdiente Ausgabe.

Ferroni, Vincenzo. op. 60. Zéphyr et la
Nymphe. Scherzo

Holy, Alfred. op. 12. Drei kleine Stücke.
a) Notturmo } (Orgel ad libit.)
b) Ständchen }
c) Canzonette }

Huber, Walter. op. 5. Andante religioso
— op. 12. Valse lente

Kastner, Alfred. op. 10. Deux morceaux
faciles (sans pedales)
— op. 12. Zwei Stücke
a) Souvenir. b) Arabeske.
— Deux Esquisses (Mélancolie. Joie) ..

Kunze, Hugo.
— op. 5 No. 1. Fantasie helvetica
— op. 5 No. 2. Stille Nacht, heilige Nacht.
Fantasie
— op. 5 No. 3. Fantasie über „Die letzte
Rose“

Liszt, Franz. Liebesträume. Drei No-
turnos, bearbeitet von Wilh. Posse ..
— Consolations, bearbeitet von Wilh. Posse

Magistretti, L. M. Das Harfenisten Kon-
zert-Programm. Bearbeitung alter
Meisterstücke.

No. 1. Rossi, Mich. Angelo. An-
dantino Allegro

No. 2. Scarlatti, Domenico.
Bourrée

No. 3. Bach, J. S. Allemande

No. 4. Bach, J. S. Gavotte

No. 5. Händel, G. F. Courante ..

No. 6. Händel, G. F. Passacaglia ..

No. 7. Zipoli, D. Corrente

No. 8. Daquin, C. Lecoucou

No. 9. Galuppi, B. Giga

No. 10. Paradisi, P. D. Toccata ..

No. 11. Rolfe, J. H. Allegro Presto ..

No. 12. Grazioli, G. B. Moderato ..

Oberthür, Charles. Meine Ruh' ist hin.

Musikal. Illustration. (Goethes Faust)

Poenitz, Franz.

— op. 68. Klänge aus der Alhambra ...
— op. 76. Adventklänge. Präludium ...
— op. 77 No. 1. Abendfrieden
— op. 77 No. 2. Nocturno
— op. 78. Maskenscherz. Salonstück ..

Posse, Wilhelm. Mazurka

— Tarantelle

— Improvisationen

— Zwei Walzer, No. 1 (As moll), No. 2 (Es dur)

— Sechs kleine Stücke

No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4.

Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.

— Acht große Konzert-Etuden.

No. 1, 2, 3, 4, 5, 6, 7, 8.

— Drei Etuden. No. 1, 2, 3.

— Variationen üb. d. Karneval von Venedig

— Thema mit Variationen

Siehe auch unter Chopin und Liszt.

Schücker, Edmund. op. 28. Legende ..

— op. 35. Fantasia appassionato

— op. 36. Sechs Virtuosen-Etuden

— op. 37. Elisabeth Gavotte

— op. 38. Barcarole

— op. 41. Henrica. Nocturno

Snoer, Johannes. op. 51. Fantasie über

das Niederländische Volkslied „Wien

Neerlandsch bloed“

— op. 52. Zwei leichte Salonstücke.

a) Capriccio marcial

b) Capriccio melodieux

— Vier leichte Vortragstücke.

op. 102. Romance

op. 103. Nocturne

op. 104. Capriccio musical und Inter-

mezzo

op. 105. Konzertwalzer

— op. 106. Im Walde. Fünf leichte Stücke

zum Konzert- und Solovortrag.

No. 1. Morgenstimmung

No. 2. Waldesrauschen

No. 3. Am Bach

No. 4. Elftanz

No. 5. Abendlied

Spoer, L. op. 36. Variations sur l'air „Je

suis encore dans mon printemps“ ..

Revidiert von W. Posse.

Stahl, Ernst. op. 41. Les Adieux (Abschied)

— op. 42. Serenade

— op. 50. An der Quelle. Salonstück ..

— op. 56. Marguerite. Gavotte

Tedeschi, L. M.

— op. 31. Marlonetta. Humoreske

— op. 32. Pattuglia Spagnuola

— op. 34. Suite

— op. 36. Al Ruscello. Studio di Concerto

— op. 37. Etude Impromptu

— op. 42. Angelus

— op. 43. Presque rien

— op. 44. Anacreontica

— op. 45. Idillio

— op. 47. Chiarafonte

Theumann, M.

— op. 7/8. Deux pièces: Douleur,

Resignation

— op. 9. Rêve d'une Mazurka

— op. 10. Cantique d'amour

— op. 11. Fantaisie sur quatre thèmes russes

— Rhapsodie hongroise

Trnec, Hans.

— op. 7. Schubert-Fantasie

— op. 30. Novelette

— op. 43. Moldau. Symphonische Dichtung

von Fr. Smetana. Transkription ..

— op. 73. Variationen üb. ein lustig. Thema

— op. 74. Erste Rhapsodie

— op. 75. Dalibor. Oper v. Fr. Smetana.

Fantasie

— op. 76. Die verkaufte Braut. Oper von

Fr. Smetana. Fantasie und Sextett

Verdalle, Gabriel.

— op. 1. Andante religioso

— op. 2. l'Oiseau-Mouche

— op. 3. Petite Marche

— op. 4. Aubade

— op. 5. Sérénade

— op. 6. Romance sans paroles

— op. 7. Adagio

— op. 8. Valse caprice

— op. 9. Mazurka

— op. 10. Barcarole

— op. 19. Valse lente

— op. 23. Saltarelle

— op. 27. Sevillana

— op. 33. Invocation

— op. 34. Doux songe

— op. 39. Lucciola

— op. 40. Danse slave

— op. 41. Légende bretonne

— op. 42. Remembrance

— op. 43. Recueillement

— op. 45. Childish march

— op. 46. Leggenda d'amore

— op. 67. Primavera

— op. 73. Badinage

— op. 76. Amoroso

— op. 79. Berceuse

— op. 87. Scherzetto

— op. 89. Impromptu

— Capriccioso

— On the Lake

— Quatrième Air de Ballet

— A Capri. Tarantelle

— 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

No. 1, 2, 3

Zingel, Rud. Ew. Hymne

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